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In this preliminary study involving 30 police school trainees, Interpersonal Process Recall project stimulus films were used in an effort to sensitize policemen to their aggressive feelings and self-control problems in dealing with riots, demonstrations, and other stressful situations. During six filmed vignettes progressing from mild to intense degrees of rejection, viewers were instructed to imagine that the actor was talking to them directly and privately, and in the last vignette, to respond aloud to the actor's comments. Control of strong hostile impulses was discussed in the context of the special demands of the policeman's role. The next step may be to develop films directly relevant to both normal and exceptional police duties. (Six references are included.) (ly)

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TRAINING OF POLICEMEN IN EMOTIONAL CONTROL AND AWARENESS

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It has been noted that the role of the policeman in many ways is among the most difficult in our society. The policeman is the symbol of society's problems to substantial segments of our population that have close contacts with him (Report of the National Advisory Commission on Civil Disorders, 1968) and at the same time he receives considerable criticism as well as praise from those who view him at a distance. Karl Menninger (1965) has observed that society demands of the policeman the talents of a superman to carry out his responsibilities adequately. Menninger pointed out that police are expected to suppress the aggression, destructiveness, cruelty, and ruthlessness we all share, while demonstrating intelligence, understanding, kindness, patience, and particularly self-control. The present report is concerned with the issue of self-control and presents the procedures of a preliminary effort to sensitize policemen to their aggressive feelings and self-control problems.

METHOD

The method employed was the use of the Interpersonal Process Recall (IPR) project Stimulus Films (Kagan, et.al., 1967). These films were based on observations of client's feelings during video-tape playbacks of counseling interviews. The clients were concerned with feelings of rejection, fear of rejection, intimacy and fear of intimacy, all of which are believed to exist in most interpersonal relationships. This led to the training of professional actors to portray on a series of vignettes these different types of emotion, directed to an imaginary person on the other side of the lens with as little "story" as possible. Each of the four emotions is contained in from four to seven filmed scenes which progress from mild to very intense degrees of feeling. When these films are shown to clients who are instructed to imagine that the person they see is talking directly and privately to them, the clients' recall of their thoughts and feelings seems to accelerate the counseling process (Danish, 1968; Kagan & Schauble, 1969).

In the present procedure the Rejection sequence was shown. In this sequence the actor portrays varying degrees of rejection toward the viewer. In the first vignette, the actor communicates very subtle negative feelings to the listener.

> "I don't suppose we'd be too unhappy if you decide you'd like to stay with us. You could probably fit in, I imagine. I don't know that - no, I don't suppose that would be too much of an objection. You know, I think we've decided by now - figured out pretty much what you

are and we wouldn't be too awfully unhappy with that. You seem to be the sort of person I think we could get along with so - I think you'd be pretty welcome here."

The rejection expressed increases and the dimension of hostility is added with each vignette until in the sixth and final vignette the actor loudly and angrily tells the listener:

"You son-of-a-bitch. Somebody ought to kick your face right in. Honest to God, I'd just like to...Will you get the hell away from me before I come over and just clobber the shit out of you. Now get away -- go on!!

RESULTS AND DISCUSSION

The subjects were thirty policemen attending a Basic Police Training School. They were requested to imagine that the speaker was talking to each one personally and individually. During one of the last segments they were also asked to yell out what they would normally reply to him. Beginning with the earliest vignettes the trainees exhibited considerable aggression, directed not toward the actor but exhibited generally during the discussions. Some trainees became so agitated that they were unable to stay seated during the discussions between segments. They leaped up and down in their seats calling for the attention of the other trainees, raising and lowering their hands for recognition, and speaking out although three or four others were simultaneously speaking.

Their feelings toward the actor were explored along with the likely kinds of responses they would make toward his comments. They repeatedly indicated that they would not permit anyone to talk to them in that

manner and that they would probably strike or mace the individual. In fact, it seemed that it was the wish of the trainee for the actor to break the law so that he would be able to physically strike out at the actor. During the last vignette the trainees were instructed to respond aloud to the actor's comments. Very little verbal aggression appeared, but rather a chorus of sounds simulating physical aggression ("pow"; "bang") toward the actor was displayed.

The attention of the trainees was directed toward the handling of personal strong feelings in stressful situations. The analogy was readily drawn to the negative feelings aroused by demonstrators and rioters and the degree to which such police feelings and emotions were related to behavior alternatives. Control of strong hostile impulses were discussed in the context of the special demands of the policeman's role.

It may well be useful to speculate about the general nature of the stressful confrontations police experience. There seem to be many situations in which police react in ways similar to our present observations. At least some police respond to intense verbal provocation from demonstrators or others in extreme and sometimes violent ways. Certainly the Chicago 1968 Democratic National Convention provides one dramatic example.

Self-awareness of aggression thresholds and possible loss of emotional control seem to be important goals in police training and education. An independent report on police recruit behavior patterns (Mills, 1968) has noted in the same vein that police recruits have "difficulty in recognizing and owning one's aggressive emotions."

Why use the films? It seems to us that much training typically consists of lecturing and talking at the students by the teacher and passive impersonal listening by the students. The films simulate realistic situations pertinent to the job. It was real; they reacted, experienced, got involved, and most importantly had an opportunity to have some trial runs at self-control problems and loss of self-control in a safe, supervised setting.

CONCLUSIONS

This was a first attempt at structuring a special training technique for police. Its effectiveness and consequences remain to be demonstrated; however, it seemed promising in this preliminary test. The next step may be to develop films directly relevant to both normal and exceptional police duties. We envision films with themes of defiant street gangs, seductive women, overbearing sargeants, vague orders from police superiors, violently arguing marital partners, the mayor being found in a gambling raid, a protesting parking violator, and an officer accused of prejudice. The relevence and utility of such themes and training must of course be subjected to careful research and evaluation.

In summary, there are many difficulties for the new recruit to acquire the emotional control needed by police officers. The method presented suggests some directions and developments that may be explored in the pursuit of this capability.

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